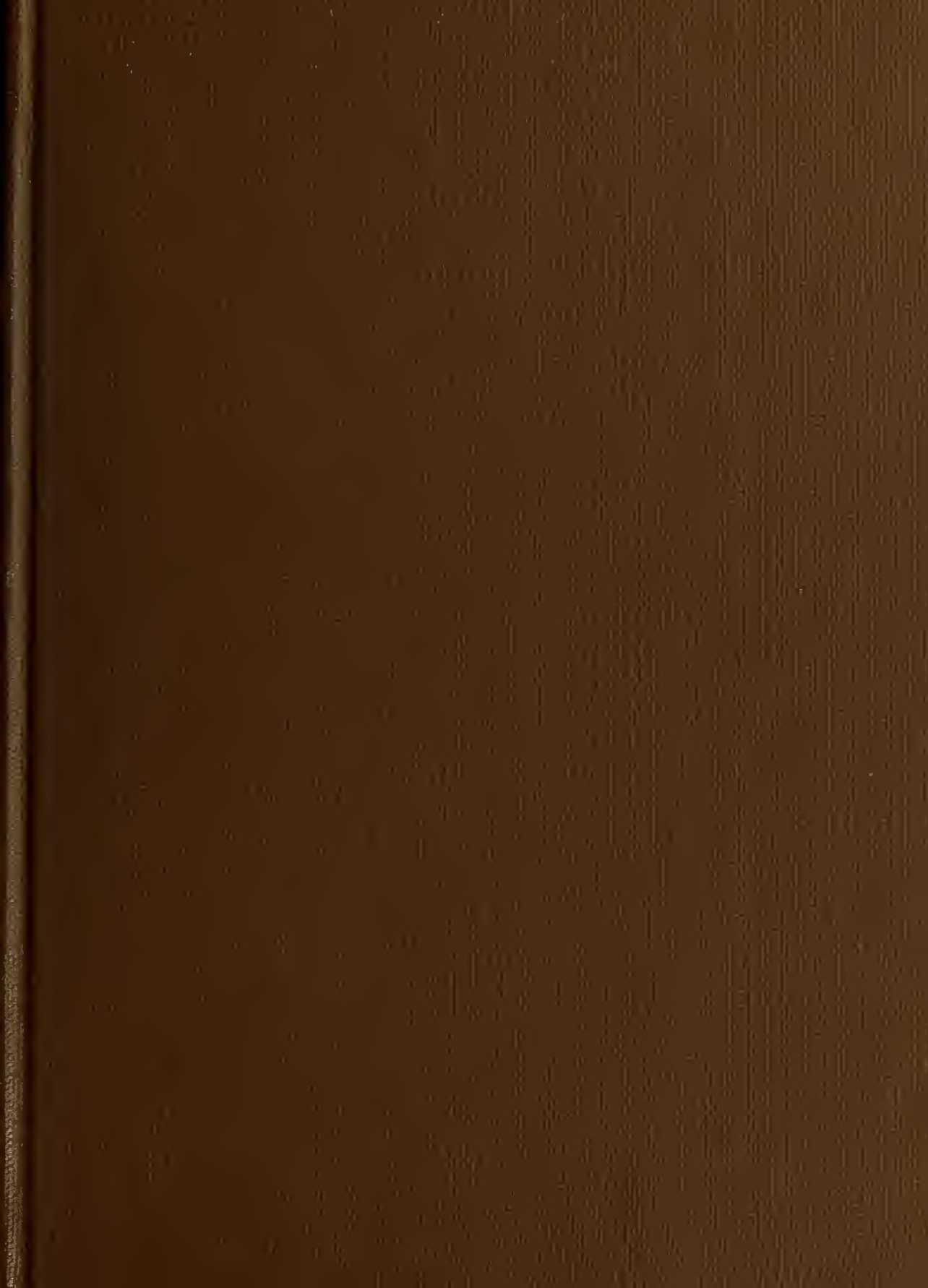






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FIFTY-EIGHT PAINTINGS
BY HOMER D. MARTIN

DESCRIBED BY
DANA H. CARROLL



NEW YORK
PRIVATELY PRINTED

MCMXIII

1513

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FIFTY-EIGHT PAINTINGS
BY HOMER MARTIN

(1)

SARANAC LAKE

Height, 52 inches; width, 53 inches

The broad and placid waters of the lake fill the foreground. The shores, low beyond the distant farther end, where the lake is narrow, spread out on either hand as the lake widens, and vanish from the picture near the middle distance. The season is autumn and the trees around the lake's borders are a rich brown, warming toward red. On the right the trees, growing thickly in their forest, rise on low mounds, and the taller ones raise their heads above the forest-mass like towering sentinels. On the left, dense growths of trees line the border of the water, a few tall pines being conspicuous near at hand. Farther back along the left, above the forest at the water's edge, the lofty mountain peaks arise, here brown, yonder paling to a distant bluish-green. But above all is the wondrous sky—one of the finest ever put in paint, it seems. In wonderful aerial perspective are the tumbling, rolling, floating masses—solid, yet light as their substance suggests—glowing in sunset reflections—white, gray, creamy-yellow, rose-kissed—again taking a smoky hue—in a pale blue sky. The light in them is strongest over the mountain tops, and reflections of the clouds and woods appear in the rippling mirror of the lake.

Formerly in the collection of the late Dr. Fessenden N. Otis, who obtained it from the artist.

Signed at the lower right, H. D. Martin (with a date not clearly decipherable, but in the '60's).

PROPERTY OF THE UNION LEAGUE CLUB, NEW YORK.





(2)

LAKE GEORGE FROM BOLTON

Height, 20 inches; width, 30 inches

A spacious landscape, full of color and with a very real feeling of the atmosphere of a sunny day when the clear sky is liberally besprinkled with light clouds. The narrow foreground shows a green, grass-grown clearing, with occasional spots of red and yellow, and on the right the brown trunks of some dead and fallen trees. Bordering the clearing a line of thick woods of rich green foliage extends across the picture on an incline sloping toward the middle distance, where rolling fields of yellowish-green verdure and rich quality spread out in the late afternoon sunshine. Beyond the fields is seen the soft, smooth surface of the beautiful Horicon, overspreading a large proportion of the ample picture, and reflecting in delicate tones the hues of the clear blue sky and its creamy-yellow and slightly mauve-tinted clouds. On the farther shore the mountains rise in majestic solidity.

Previously owned by J. B. Bristol, the artist, who acquired it from the late Mr. Watrous who obtained it from Martin. Martin, who often failed to sign his pictures, repeatedly promised Dr. Coan that he would add his signature to this canvas in good time. At last Dr. Coan said to him: "Well, Homer, when are you going to sign that picture of mine?" Glancing up through the fumes toward that elaborate ceiling of the Century Club dining-room, the jovial Homer replied: "When those curves roll away."

PROPERTY OF DR. TITUS MUNSON COAN.

THE IRON MINE, PORT HENRY, N. Y.

Height, 30 inches; width, 50 inches

Across the breadth of the picture in the foreground the water of Lake Champlain sweeps in placid contentment, its surface lined with the gentlest of ripples and become a chromatic mirror of the colorful bank which bounds it on the farther side. In the immediate foreground at the left is a group of boulders of the otherwise unseen hither shore, gray, brown and mahogany-colored, green with moss and again grayed and whitened by scaly incrustations. The high bank rising abruptly on the farther side of the water mounts nearly to the top of the picture, under a bright blue sky partly veiled by light, fleecy clouds of a fair day of summer. Its steep side which contains the mine, is a fascinating study of color—gray and red rocks and brown earth, the light green of gathering mosses, the yellow rust of disintegrating iron in the great laboratory of the earth under the influence of wet and weather. Near the top, and low toward the water's edge on the left, trees and bushes grow, where vegetation can gain a foothold on the steep inclines, and at the border of the water a dead tree, leaning, adds its brown shadow to the many coloring the limpid stream. At the foot of the mine runway is a small, white, frame house, and near by a white canal boat with a green band lies along shore.

There is a story that this picture belonged to Boss Tweed who owned the mine and wished a portrait of it. The canvas was injured by fire and is repaired at the edges.

EVANS COLLECTION, NATIONAL GALLERY OF ART, WASHINGTON.





(4)

ON LAKE ONTARIO

Height, 12 inches; width, 20 inches

A characteristic landscape of upper New York State on the borders of the great lake. A portion of the vast expanse of the lake occupies the left of the picture, coming up to a low, rough, stony foreground shore which is outlying from a high bluff or bank on the right. The bank is steep and is being constantly worn away by weather, as a tree already partly undermined attests, as it leans toward the water, its roots holding persistently to a precarious footing near the turf line at the top of the bluff. The bluff is thickly wooded, a tall pine conspicuous among its bushier neighbors where an opening in the woods permits it to be the more readily seen. A strong light falls upon the bank, lightening the foliage of the outer trees while the depths of the woods recede in shadow. The land projects into the lake in a bold point in the middle distance, and far out on the water some white sails glisten in the sunlight. There is a gentle breeze and the water comes up to the foreground shore in low ripples.

Undated but probably painted in the late sixties. Originally came from a Mrs. Richardson in whose house the picture was painted.

PROPERTY OF H. C. HENRY, ESQ.

(5)

THE GIANT OF THE VALLEY

Height, 12 inches; width, 20 inches

Across fallen trees and bush-tops of a narrow foreground the spectator looks to a calm, still lake, its smooth surface a silvery-white in the central part and in partial shadow about the edges, bordered by tall pines. On the right is the high mountain, its lower flanks rich with verdure, its top rising bare and rugged, with steep cliffs, above scattered, low-lying masses of gray vapor. Beyond the mountain, toward the left, the land goes back to a vague, indefinite distance under a blue sky with tenuous gray and brownish-white clouds.

Signed at the lower right, H. D. Martin, 1865.

COLLECTION OF DR. D. M. STIMSON.





(6)

AN ADIRONDACK LAKE

Height, 15½ inches; width, 24½ inches

A small lake of meandering shoreline is pictured in autumn when the mountain forests are rich in mellow coloring. The narrow foreground shore and contiguous sides are a marshy green and greenish-yellow, mingled with which are various lighter and darker notes of sundry coarser grasses, weeds, or flowers of the open spaces of a wood. The lake, occupying the middle distance, with these meandering arms of shore reaching about it, has for its farther shore a forest hillside, now rich in varied hues of vermilion, mahogany-brown, yellow, and deep green,—the hilltop sloping from a high horizon on the left to a low and distant one on the right, where beyond the lake some barn-like structures are suggested, rising above the woods. The sky is a mass of gray-white and creamy-yellow clouds, spun over a robin's-egg blue, and its notes with those of the chromatic woods are reflected in the silvery mirror of the lake.

Signed at the lower left, Homer D. Martin.

From W. W. Walker, who got the canvas from the artist.

COLLECTION OF MISS L. P. BLISS.

(7)

WINTER IN NORMANDY

(WATER COLOR)

Height, 14 inches; width, 10 inches

Just a friendly, sympathetic rendering of a moist morning—the grey sky wet and heavy, yet attractive. The foreground is a broad, yellow, sandy road, lying between high, green banks, beyond which one feels the broad reaches of green fields. On the inclines of the roadsides a tree or two, and bushes. The whole—a green, moist, atmospheric landscape.

Signed at the lower left, H. D. Martin.

PROPERTY OF WILLIAM C. BROWNELL, ESQ.

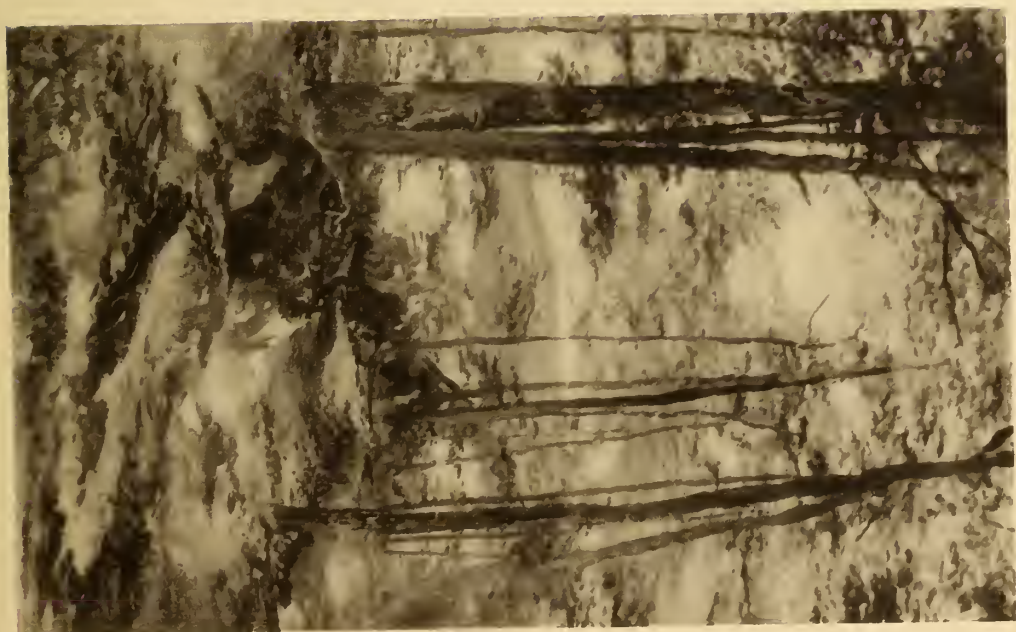
(8)

ACROSS THE LAKE

Height, 20½ inches; width, 12½ inches

The spectator is in a scattered wood of second growth, of green grass and boulders strewn with yellow and brown leaves in the early autumn, and looks out over a pale blue lake lying below, its waters seen through the leafage. The trees are for the most part still green, some showing pink and yellow leaves near their tops. Beyond the lake one looks to green and blue upland fields, lying in sunshine, and overtopped in the distance by a line of blue hills. The sky is pale blue—as though seen through a distant haze.

COLLECTION OF MONTGOMERY SCHUYLER, ESQ.





(9)

NEW HAMPSHIRE LANDSCAPE

Height, 14 inches; width, 12½ inches

Under a bright sky in which white, cirrocumulus clouds are plentiful, the broad-topped mountains rise over wooded foothills which themselves mount above a foreground field that is under cultivation. The higher mountain is a dark brownish-green, while beyond it a side of its neighbor appears a dark, obscure blue in partial shadow. The broken valleys or ravines along the middle-distance slopes are green and brown and red in the foliage of the thickly-growing trees. In the foreground is a yellow grainfield dotted with the golden-brown, garnered sheaves. To the right a green and yellow field is seen on a lower plane.

Signed at the lower left, H. D. Martin. Painted in the late sixties.

COLLECTION OF DR. D. M. STIMSON.

(10)

LONG LAKE

Height, 7 inches; width, 17 inches

The lake, marked by successive ripples which glisten white as they break, extends across the foreground and back toward the distance, where it is bounded by the rolling hills, with the mountains beyond them. Its waters, light in the foreground, deepen farther away, while the distant heights are light in sunshine and the thickly-growing trees lower down at the borders of the lake are partly in shadow. Pale blue sky, with white clouds touched with rose.

COLLECTION OF DR. D. M. STIMSON.

(11)

SALT MEADOWS

Height, 16½ inches; width, 22 inches

The broad foreground is flat meadow-land, green with the grasses that persist on the sandy reaches by the sea, interspersed with brown, yellow and red patches, and with darker notes where weeds dot the surface. All about the meadows the gray-white sand is seen amongst the herbage. Beyond the turquoise sea stretches to a low horizon, the shore-line marked by the crests of a low surf. The clouded sky is pinkish-white in the center, deepening to gray and greenish-brown, with suggestions of blue beyond.

A Normandy sketch of the middle eighties.

COLLECTION OF DR. D. M. STIMSON.

(12)

AUTUMN ON THE SUSQUEHANNA

Height, 15 inches; width, 25 inches

The winding river, silvery-blue and white, meanders about an autumn landscape, rich in mellow browns and showing a few glowing reds. The foreground of open forest is in shadow. From amongst the hills the river emerges, a narrow white streak coursing about the foot of the slopes, bending toward the left as it approaches, its surface-note here blue as it divides and encompasses a small island. The sky is a faint, greenish-blue, with pale yellow notes among the clouds.

Signed at the right and dated, 1879.

William T. Evans Collection, 1900.

COLLECTION OF DR. ALEXANDER C. HUMPHREYS.





Homeet Maktins 1867

(13)

ONTARIO SAND DUNES

Height, 26 inches; width, 40 inches

Over the whole foreground spread the sandy-gray dunes, of a lovely color-quality, soft, velvety surface, and patched here and there by bunches of the coarse, wiry, gray-green grass of the wild approaches to the great lake. At the right of the foreground, where the shore is low and the grass thicker, the land is in a transparent cloud-shadow, while toward the left the rising dunes are in the light. Beyond these, in the middle distance and the distance on the left, are still more elevated dunes, rising to the dignity of hills, and presenting further evidences of the green growths of an otherwise all but barren region. Filling the middle distance on the right, the blue lake, which is dark in the distance, comes up on the hither side of the tall, distant dune-ridge of the left, laps the bases of the sand-mounds there, and spreads in low wavelets and ripples along the flat lowland shore of the right foreground. Here the white lines of the miniature combers are touched with red by reflections from fiery strata of clouds in a glowing sunset sky. Aloft, great banks of smoky-gray clouds, while higher above these yet, other and lesser, gray cloud-patches share in the sunset red.

Signed at the lower left, Homer Martin. Dated, 1887.

Acquired from Mrs. Martin.

Probably the second picture of this theme, other versions of which are in the Metropolitan Museum and the collection of Mr. Schuyler.

COLLECTION OF W. A. PUTNAM, ESQ.

(14)

LATE AUTUMN

Height, $9\frac{1}{2}$ inches; width, $7\frac{1}{2}$ inches

One looks across a narrow brook in the low foreground to the steep incline of the farther side of the ravine through which it runs. This slope is freely grown with slender trees which rise above their green and brown foliage and brown and gray trunks screening the sky above the top of the ravine ridge. The ground from which they grow is green with grass and brown with fallen leaves, and the air of autumn is pervasive and real over all.

Painted on a panel. A pendant to "Early Spring," in the same ownership.

This and the companion piece were painted about 1877.

COLLECTION OF DR. D. M. STIMSON.

(15)

EARLY SPRING

Height, 7 inches; width, $9\frac{1}{2}$ inches

As the owner says, "One can squeeze the water out of those leaves with one's fingers." One is in an open wood, with the screened light so diffused that there are few shadows. Across the background one looks into the green touched here and there with yellow, where the sunlight percolates indirectly. Out of this comes a brook, its waters a cool green and marked by the brown reflections of the thick carpet of leaves on its banks, dotted with greenish and grayish brown rocks, and crossed by a low bridge.

Painted on a panel. A pendant to "Late Autumn," in the same ownership.

COLLECTION OF DR. D. M. STIMSON.





(16)

RAQUETTE LAKE

Height, 15 inches; width, 24 $\frac{1}{4}$ inches

One of the attractive canvases of the artist's earlier period, a typical expression of American landscape in autumn, when the colors are strong and the atmosphere hazy. The fair blue sky is of a pale-turquoise note, between clouds aloft and over distant mountain tops, where they merge with the mists, the clouds being just touched with color. The mountains extend across the picture, and the lake comes into view before them, at the foot of the range and in the center of the composition, and passing forward between wooded points at either side, expands over the middle distance, its surface a pale greenish-blue, turned toward a pinkish flush by reflections of the clouds and of the bright-colored foliage of its shores. The woods all around are gay with brilliant red and yellow and brown, amongst the deep green notes of tall pines. Across the foreground, yellowish-green wild grasses and weeds are growing, and gray rocks are there, and a bit of a rail fence.

Signed at the lower right, H. D. Martin, 1869.

PROPERTY OF M. KNOEDLER & CO.

(17)

A GLIMPSE OF THE SEA

Height, 15 inches; width, 25 inches

Blue sky, of clear and deep tone, is partially disclosed in a section of the heavens, which elsewhere are obscured by delicate clouds of pearly-gray hue, enlivened by gentle rose-pink flushes. Below them, far at the left, the hazy sea all but merges with them at the gray horizon, the white surf-line of its low and slow-moving waves reflecting the light in the left middle distance. To right of the surf-line, dunes or rocky mounds begin, rising high over the horizon and blotting out the view of the sea,—outposts of rising land which is suggested at the boundary of the picture on the right. These mounds are full of delicate color,—gray, buff, iron-rust, green of different tones,—and short bushes, leaning under habitual wind-pressure, are seen on the sea sides of the mounds, rising over their tops. The foreground, sloping from the right and around the dunes toward the brief surf-line, is a motting of soft verdure with brown touches, and here and there an intermingling of the gray foundation sand. The sea being shut out from the view, beyond the dunes, yet glimpsed farther away at the left, there is an atmosphere and a feeling of peace and of a quiet retreat, though in the open and near the boundless ocean.

A Newport subject probably painted in the late nineties.

Signed at the lower right, H. D. Martin.

COLLECTION OF GEORGE A. HEARN, ESQ.





(18)

HEADWATERS OF THE HUDSON

Height, 20 inches; width, 32 inches

A silvery thread, the beginning of the great river is seen as it breaks its way through the fastnesses of the mighty hills. Beyond it the mountains rise, tier upon tier, their farthest outlines lost in the clouded sky. Through the rifts in the clouds the sunlight falls in fitful gleams on the hills and into the valleys. The foliage everywhere is touched with the glorious autumnal coloring, adding brilliantly to the beauty of the landscape.

This picture apparently served as the inspiration for Mr. Untermyer's great canvas "Adirondack Scenery."

Signed at the right and dated, H. D. Martin, 1869.

Thomas B. Clarke Collection, 1899.

Emerson McMillin Collection, 1913.

(19)

AUTUMN IN THE ADIRONDACKS

Height, 22 inches; width, 40 inches

A bold and expansive landscape is spread before the eye, and a red glow is over the land, as of sunset intensifying the cardinal vesture of the autumn woods. Foothills of the mountains, high and rounded, and seamed by ravines with steep sides, occupy the foreground on the right and mount toward a sky of tenuous white clouds. Toward the left a river winds along the bases of the hills, vanishing among highlands and lowlands of the middle distance, its left-hand border a low shore radiant with more of the frost-kissed foliage of tree and bush, blushing in the sunlight.

Signed at the lower right, H. D. Martin, 1871.

Emerson McMillin Collection, 1913.

PROPERTY OF J. W. CLISE, ESQ.





(20)

RICHMOND ON THAMES

Height, 16 inches; width, 21 inches

There is noticeable quality in the blue and green Thames, mottled by reflections of a deep blue sky full of heavy white clouds, and by the dark shadows—which come toward the spectator—of short, thick, bushy, dark green trees growing on the land across the river. The stream enters the composition in the middle distance near the center, under the gray stone arched bridge, and crossing the landscape at a leisurely diagonal passes out of the picture in the right foreground. The farther bank is thick with trees and lush, bright green grass; the nearer shore a strand of deep, reddish-brown of rich quality, marked by a fence near which a strip of green grass is growing, and beyond it is a luxuriant oak. Various figures appear along the strand, a slant of sunlight striking upon those near the bridge and upon a neighboring group of buildings. Beyond the bridge, across the background, the wooded hill rises, buildings are seen upon it, and parts of its bank are touched by sunshine.

This canvas was painted about the year 1877. The composition of this picture was several times altered and all the lower portion added and at a somewhat later date.

PROPERTY OF WILLIAM C. BROWNELL, ESQ.

(21)

SARANAC LAKE

Height, 24 inches; width, 40 inches.

A low and narrow foreground is green and brown and gray, with earth, boulders and grasses—and isolated wild flowers intermingling. At its left is the edge of the green forest, and at its right a group of leaning birches, these separate tree masses framing a view of the lake which occupies the middle distance, lying before a wooded and mountainous background which makes a massive distance. The bosom of the lake has a delicate sheen of a silvery-blue, almost overborne by and merging in the green reflections of the forest surroundings. Above the mountain tops plenteous smoky-gray and gray-white clouds all but obscure a deep blue sky.

Signed at the lower left, H. D. Martin, 1878.

COLLECTION OF DR. ALEXANDER C. HUMPHREYS.





WINDSOR CASTLE

Height, 18 inches; width, 24 inches

The ancient fortress-castle, on her heights, is seen from far below, her massive towers rising against a light gray sky of late afternoon, in which traces of the blue are distinguishable aloft—above the soft, grayish-white clouds which give the whole expanse its tone. The season is early summer, and trees are in full, rich foliage. They make up a large part of the picture, almost framing the castle—except above, where the sturdy battlements, unconfined, soar skyward. The fortress and terrace appear over a solid bank of trees which grow across the lowlands at the base of the great escarpment. At the foot of these dense trees a group of stock buildings—sandy-gray and a warm, reddish-brown—stand on the far side of an intervening meadow whose lush grass, well watered by the neighboring river, is a light, yellowish-green in contrast to the deep tone of the trees. Toward the left two figures trudge across the meadow. On the hither side of the meadow lies the river, which passes from view in the left foreground, a part of which it forms. Farther toward the right the foreground is made up of a narrow bit of the river's nearer shore of brown-sandy earth, with loose green grasses and weeds flourishing along the water's edge. This picture was finished in 1878.

Mr. George A. Hearn owns an interesting decorative version of this theme painted on leather.

PROPERTY OF DR. J. MONTGOMERY MOSHER.

(23)

L'ANSE ST. ÉTIENNE, SAGUENAY

(WATER COLOR)

Height, 6½ inches; width, 10 inches

A hillside, yellowish-green, slopes from the right to a foreground where tall grasses of a deeper green shoot up above the shorter grass, and to the left also, where it falls abruptly to a narrow ravine, beyond which rises on the farther left and toward the background a steep, wooded hill. On the crest of the green hillside at the right is a brown cottage with a sloping, reddish-brown roof, and various smaller buildings are seen in part lower down the incline and in the ravine.

Inscribed at the lower right, "L'anse St. Étienne, Saguenay, July 25, '79."

COLLECTION OF DR. D. M. STIMSON.

(24)

L'ANSE AUX BASSES PIERRES

(WATER COLOR)

Height, 7 inches; width, 10 inches

Under the gray sky of a light summer day a corner of the bay, lying between the low rocks of the foreground and tall, light-green and dark hillsides on the right, which extend back and toward the left. The rocks or broken boulders are gray and green, the water is a light gray and barely mottled by slight motion. In mid-distance, at anchor, toward the right, is Dr. Stimson's shallop, its tall mast rising above the hills.

COLLECTION OF DR. D. M. STIMSON.





(25)

BLOSSOMING TREES

Height, 16 inches; width, 24 inches

A lovely painting of inviting nature, a tender impression of blossoming springtime on a quiet day in the country. A wild and grassy field forms the foreground, extending back on the left to the border of a wood. In the middle distance here, detached from the wood and separated from it by an indenting arm of a river, a line of slender trees are in full blossom, white in the sunlight, and extending transversely over nearly half the breadth of the picture. The silvery river at the right bears on its farther courses the shadows of woods along its low farther shore and across the distance there, and its in-jutting arm near the blossoming trees is marked by reflections of tall trees with graceful branches which stand at the stream's edge on the outskirts of the denser wood of the left.

A Normandy study of the middle eighties.

PROPERTY OF MRS. CHARLES O. GATES.

(26)

ON THE SEINE

Height, 22½ inches; width, 30 inches

On the right, trees in mass and, in the center of an opening between two of the largest of the trees through which the light of late afternoon streams, there stands a birch with feathery top, the trunk showing silvery against the foliage of the trees at the right. The foreground is grassy, of a rich green with stretches of clay or sand showing red. At the left, two willows much cut back, but with a few slender branches covered with foliage and giving considerable mass to this detail. In the center, a great tree has fallen in the river and the huge gnarled trunk is shown at the right of the willows. The sky is full of the gold of midsummer afternoon relieved at the top by great clouds. The river is of a calm silvery tone and the hills appearing on the opposite bank are rich and warm and fully colored. The picture is altogether a very serene and beautiful example, exceedingly poetic and is evidently a work of his later years.

Signed at the right, H. D. Martin.

COLLECTION OF RALPH CUDNEY, ESQ.





(27)

THE DUNES

(WATER COLOR)

Height, 10 inches; width, 14 inches

Under a blue sky, tall sand dunes come into the picture from the left, where they form a high bluff which beyond the center of the composition begins its gentle and broken slope toward the right and passes out of view. Near its crown are slight groups of trees, and before one of them a figure is seen, wandering along the bluff, whose sides show green as they slope toward a verdant foreground.

Signed at the lower left, H. D. Martin, 1883.

COLLECTION OF DR. ALEXANDER C. HUMPHREYS.

(28)

THE MOONLIT POND—HONFLEUR

Height, 10 inches; width, 14 inches

The pond occupies the foreground, the narrowest bit of its green, grassy shore crossing the picture. On the farther shore flowers or bushes blossom on the low bank, back of them rising a line of tall, slender trees, beyond which, across a moonlit field, low woods form the distance. In the early evening sky, screened with light clouds, the crescent moon, her silvery-white form reflected in the pond. Against the farther bank a figure in a heavy green boat.

Signed at the lower right, Homer Martin.

COLLECTION OF DR. ALEXANDER C. HUMPHREYS.

NORMANDY LANDSCAPE

Height, 15 inches; width, 24 inches

At an inviting hour of a delightful afternoon of early autumn, the spectator is taken to a quiet, secluded spot of the countryside, overlooking a bit of shallow water. A strip of red-sandy earth is disclosed in the immediate foreground, where a single small boulder rises above the earth-level at the water's edge. From the left, beyond the water, a bank of land crowned by open brown fields projects, in the middle distance, descending toward the center of the composition to a low point about which the stream curves into view, the short slope supporting a transverse line of trees whose green and autumn-tinged foliage rustles in a gentle afternoon breeze. On the right is a green, red and brown wood, before which are low, thickly-growing bushes of a warm, reddish-brown hue. Far in the central distance is seen a flat, sun-lit field, bounded by low trees along the horizon. The reflected light from a sky full of pearly white clouds, with a faint flush of lavender-rose, brightens the foreground water and limns there the shadows of trees and trunks.

Signed at the lower right, Homer D. Martin.

COLLECTION OF MRS. HAROLD IRVING PRATT.





(30)

THE LIGHTHOUSE, HONFLEUR

Height, 10½ inches; width, 8 inches

The bluff or cliff of the coast, high at the left where it comes into view, is in strong silhouette against a bright evening sky which casts the cliff's nearer side into shadow and throws forward upon the water the dark, tapering shadow of the tall, gray lighthouse, its lamp alight. The sea, filling in the foreground, reflects the gray-blue and white notes of the windy, active sky. Under the shadow of the cliff, some buildings, gray in the gathering shadows, in one of which yellow lights gleam from two windows.

Signed at the lower left, H. D. Martin.

Original study for the large canvas owned by the Century Club.

COLLECTION OF DR. ALEXANDER C. HUMPHREYS.

(31)

RUBY STRONG—NORMANDY

Height, 14 inches; width, 11 inches

A beach of sandy-brown and grayish-yellow, marked by slight patches of dark brown seaweed, occupies the foreground. Beyond stretches the blue-green sea. Near the center of the beach, Ruby Strong stands in an easy attitude, facing the left, her full features seen in profile. She wears knee skirts and is bare-legged, her dark skirt surmounted by a gray-green jacket with vertical red stripes. Her dark hair hangs about her shoulders, and she stands with arms behind her—gazing steadfastly afar off.

COLLECTION OF DR. ALEXANDER C. HUMPHREYS.

SAND DUNES, LAKE ONTARIO

Height, 12 inches; width, 20 inches.

An early painting of the landscape which was pictured later in larger terms in the great canvas of the George A. Hearn collection at the Metropolitan Museum of Art. This indeed was the first of several versions of the same theme. The encroaching gray-white sands sweeping diagonally across the foreground, which they form, have partially engulfed solid trees whose brown and leaning trunks—seen only near their upper branches—rise out of the waste at right and left, a few crumpled leaves clinging to some of the tips. From a tree at the right a withered branch projects low over the sand in the immediate foreground, meeting scraggly branches rising through the blasting grains from a tree on the left. Below the light foreground, across the middle distance, is a dark band of red, brown and green brush, growing above the low reaches of brown land and blue water where the lake puts in from the right. Around the left, beyond the dark middle distance, the lake is bounded by higher dunes, broken and irregular, some barren and some on which hardy vegetation has gained a foothold, the barren sections making light spots in the landscape, under rather a sombre gray-blue sky.

Signed at the lower left, H. D. Martin, 1874.

COLLECTION OF MONTGOMERY SCHUYLER, ESQ.



HD
11/11/11



(33)

LOW TIDE, HONFLEUR

Height, 14 inches; width, 24 inches

The coast looks bleak, at a bleak hour toward the close of a cloudy day,—bleak and forsaken, its loneliness only emphasized by the presence of a single, humble, apparently deserted building, with irregular, low thatched roof, that stands just above high-tide mark at the foot of a low, green hill. The green land enters the picture from the left, sloping forward and to the right, down to the yellow-sandy beach, of the foreground and right middle distance, from which the tide has receded. The heavy sky is completely filled with dark, slaty, creamy-white and faintly lavender-tinged clouds.

Signed at the lower left, H. D. Martin.

COLLECTION OF DR. ALEXANDER C. HUMPHREYS.

(34)

EVENING ON THE SEINE

Height, 18 inches; width, 30 inches

Beyond a low, marshy foreground, muddy-brown and gray and green, which the river invades in irregular patches, the main body of the stream is seen flowing across the picture, its farther bank a dark, indefinite line of low hills, in the twilight. The cloudy sky aloft is dark, and along the western horizon is still bright with thick, yellowish-white clouds which near the darker vapor show touches of lavender. In the middle distance far at the left, on higher land of the hither bank, the mass of a town's buildings rises in silhouette against the lighter part of the sky, and deepens the shadows of evening before it.

Signed at the lower right, H. D. Martin.

EVANS COLLECTION, NATIONAL GALLERY OF ART, WASHINGTON.





(35)

ON THE SEINE

Height, 12¼ inches; width, 22¾ inches

The sky is filled with white and gray clouds, save for one long streak of turquoise. The peaceful Seine flows about an angle of land which forms the foreground, green with tangled grass and wild brush growths, with which bits of color mingle. Extending almost straight out from the observer toward the stream is a short line of tall, slender trees, devoid of leaves or branches, except that a tiny tuft of foliage waves at the high top of each. Across the river a group of industrial buildings is seen, along the low, flat bank, and back of them a line of hills above which rises a wooded mound. A church spire mounting above the hills is reflected in the water, its shadow neighbor to that of a laden sloop with yellow sails which is seen in the middle distance.

Signed at the lower right, H. D. Martin.

William T. Evans Collection, 1913.

PROPERTY OF WILLIAM MACBETH.

(36)

ON THE HUDSON

Height, 24 inches; width, 34 inches

A vast landscape is spread before the eye, in one of the most comprehensive views that the artist has undertaken to render. Near and far it is as abundant as Nature herself. Sunlight and shadows vary it and in the distance clouds are neighbors to it. Beyond an immediate foreground of clearing is a foreground of thick trees extending across the picture, the nearer side darkened in shadow, the tops of the taller trees lightening as the foliage lessens. Beyond them and seen below, over their tops, from higher land, is the noble river, taking something of a diagonal course, and silver-gray with cloud reflections. Across the stream, the land on the farther side spreads far and wide and is dotted with the habitations of men, and seems in the picture to join in the distance with the clouds.

Signed at the lower right, H. D. Martin, 1881.

COLLECTION OF JOHN T. PRATT, ESQ.





(37)

A FOREST BROOK

Height, 14 inches; width, 26 inches

Under a glowing sky aflame with yellowed sunset hues, a bend of a forest brook is shown, passing at the foot of a hill which stands on the right, and coursing amongst small boulders of the foreground. The depths of the sky take a strange green rather than blue tone, in the admixture of cross-reflections from the varied clouds. Parts of the foreground are in shadow, elsewhere the glowing brilliance of the sunset reflections lightens both the brook and its shores, playing in a multiplicity of color on the shimmering surface of the water, on green-encrusted rocks, and on leaf-strewn banks with a riot of green and blossoming wild herb-age and undergrowth.

Signed at the lower left, H. D. Martin, 1881.

Obtained from the artist.

IN A PRIVATE COLLECTION.

(38)

COAST MEADOWS, ST. SAUVEUR

Height, 7 inches; width, 10 inches

Under a gray sky whose lower expanse is tinged with faintest lavender-pink, some cattle are shown, grazing. The coastal meadows in which they wander are a deep, rich, lush green of a fine quality. The cattle are in a scattered group, a red and white cow foraging toward the right, her companions of various colors farther back and all but one with heads down in the inviting verdure. Far off, under the dull sky, is a wavy line of deep, dark blue.

Homer himself wrote the title on the back of this picture, as Mrs. Martin attests.

Signed at the lower right, H. D. Martin, 1881.

COLLECTION OF LYMAN A. MILLS, ESQ.

(39)

LANDSCAPE

Height, 11¾ inches; width, 19¾ inches

A verdant hillside sweeps across the picture, sloping forward to a nearly level, green foreground, marked with light yellow and dark browns amongst the short herbage of a farmyard, with a gray stable with yellow-brown roof standing at the left. On the hillside is a hamlet of small cottages and a church, their walls gray—or pinkish-white, and the roofs red or dark brown. In the foreground and middle distance are slender trees of mahogany-brown foliage—the whole under a peculiar twilight glow.

Signed at the lower left, H. D. Martin, 1883.

COLLECTION OF WILLIAM MACBETH.





AN ADIRONDACK LAKE—LAKE SANFORD

Height, 18 inches; width, 29½ inches

It is the fall of the year, the leaves of the forest trees have begun to turn, the mountains are full of rich color in a crisp atmosphere, hunters are out, and the beautiful mountain lake lies spread before the observer, just beyond the narrowest of foregrounds of brown-sandy soil. It is an end or bay of the lake that comes into view from the right and is bounded on the left by a wooded shore, the nearer and shorter trees brilliant in their autumn coloring of red and brown, and taller trees which rise above them retaining their green. On the low, sloping bank, near the water's edge, two hunters stand over the body of a deer they have bagged, their boats hauled up on the bank near them. The farther shore of the lake, in the middle distance, is low and thickly wooded, and shares in its abundant foliage the bright colors of the left-hand shore. Beyond, in the distance, the mountains repose in majestic state, their tone a green-blue, their summits mingling with the shifting vapors of a sky of light, tenuous clouds which reveal creamy-yellow and yellowish-pink touches of late afternoon. The water of the lake mirrors the richly-colored and strangely commingled reflections of trees, mountains and sky in a subdued yet brilliant glow—light at the right, in shadow of the tall trees of its bank on the left.

Signed at the lower right, H. D. Martin, 1883.

COLLECTION OF JAMES G. SHEPHERD, ESQ.

LOWER AUSABLE POND

Height, 18 inches; width, 30 inches

The water of the pond is a cool green, and largely in the half-light of the late day or early morning, and also in the shadows of the neighboring hills and mountains. In the foreground, grasses, reeds and rushes project above the placid surface, and ducks are flying low over the water or swimming among the reeds. In the middle distance a slant of sunlight coming through between the mountains makes a silvery-white streak on the surface of the pond, glistening just before its farther shore, which at the left is marked by a dark line of low trees at the water's edge. Back of these rise the rough, irregular mountains, their heavy flanks green-wooded and their tall peaks mounting far toward a sky of faint blue, filled with yellowish and reddish-tinged clouds. On the right in the middle distance the shore is a wooded hill, rising at a gentle slope and throwing its shadow over the water before it. The edge of this shore, under the trees, seems to be dotted with cottages.

Signed at the lower left, H. D. Martin, and at the lower right, 1868.

EVANS COLLECTION, NATIONAL GALLERY OF ART, WASHINGTON.





DECEMBER MORNING IN NORMANDY

Height, 20 inches; width, 36 inches

A broad hillside on the right slopes gently to a valley, which occupies the central and larger part of the picture, being bounded on the left by the suggestion of a lesser hillside rising there along the foreground and middle distance. Coming through the valley diagonally and passing from view in the right foreground, is a narrow river or broad brook, its greenish-blue waters darkened by shadows of brown bushes and herbage which mingle with the greenery of its low banks, and its surface mirroring also the trunks of tall, slender trees that grow in a long, irregular line a little distant on the farther side of the stream. To left of the stream the foreground and middle distance is low and flat land, mottled in attractive tones of warm brown and green, as barren earth or verdure gets the better hand. A little distance down the road, here, a peasant figure is seen, walking, and beyond, at the verge of the low hill at the left, red-roofed cottages nestle. A deep blue sky is filled with clouds which are mottled in many tints by the sunlight coming from back of the high, right-hand hill, whose screening mass leaves all the rest of the landscape in a soft, attractive half-light.

Signed at the lower left, H. D. Martin, 1883.

Obtained from the artist.

IN A PRIVATE COLLECTION.

(43)

LOW TIDE—VILLERVILLE

Height, 15 inches; width, 24 inches

Far out toward a high horizon the ocean is a dull, brownish-gray, under a lighter gray sky. The foreground is a flat, brown, sandy beach, where a solitary figure in white cap and brown skirt is seen bending over to pick up something from the sands. As the low billows roll slowly up the shallows, combing into white foam, the wavy white lines make the lightest spots in the picture, on a day when the sun is obscured. The nearer sides of the waves, seen below the foamy crests, are a deep brown, as they bear shoreward thick strands of seaweed, patches of which are seen marking the highest or nearest of the wave-lines up the beach. The middle distance toward the left is dark under a cloud-shadow. A picture of the desert reaches of the seashore on a gray but light and peaceful day, with a fine quality in the painting of the beach sand and the seaweed.

Signed at the lower right, H. D. Martin, 1884.

William T. Evans Collection, 1913.

PROPERTY OF MISS A. B. JENNINGS.





(44)

LAKE GEORGE

Height, 13 inches; width, 20 inches

Autumnal brown and suggestions of dull red tinge a broad, low, green foreground, which is broken by grayish-white rocks, and the same hues reappear among a mass of trees on the right and in a detached tree or two toward the left. Beyond, between the tree groups, lies the Horicon, a blend of gray-white and pale blue, reflecting a sky which bears these tones of summer throughout, wide-spreading over a landscape marked by the notes of advancing fall. The farther shore of the lake is visible toward the left, in the distance.

Signed at the lower right, H. D. Martin, 1884.

From the Collection of William T. Evans, who obtained the canvas from the artist.

PROPERTY OF GEORGE BARR McCUTCHEON, ESQ.

(45)

CREPUSCULE—MONTVILLIERS

Height, 19¾ inches; width, 24 inches

A country house set in a little copse of trees, upon an eminence, is seen against the early evening sky. Above, just to the right of the buildings, hangs the new moon. In the foreground a brook wanders at the foot of the rising ground, through an open meadow, the trees and the sky reflected in its shining surface. This canvas, painted by Martin in France, was given by him, in payment for work, to an American dentist residing there, a Dr. Sizer.

Signed at the right, and dated, H. D. Martin, 1885.

COLLECTION OF WILLIAM H. SAGE.





(46)

THE SEA AT VILLERVILLE

Height, 12½ inches; width, 23¼ inches.

A broad stretch of a low, sandy beach, and a vast expanse of ocean under a light sky. The gray-green sea comes up in gentle motion, spattering into white foam and creeping up the beach in weakening, uncertain ripples. Farther up the beach in the foreground are patches of dried seaweed, left by former and higher tides, and lending their touch to the feeling and atmosphere of the great salty waste.

Signed at the lower right, H. D. Martin, '85.

KANSAS CITY ART INSTITUTE; PRESENTED BY MRS. W. P. THAYER.

(47)

GOLDEN SANDS

Height, 15 inches; width, 24 inches

The sands are golden under a soft light on a quiet day along the French seacoast. The tide is out and a woman, basket borne on her back, is in search of the foods yielded by the sea. She wears a black, short skirt, blue waist with shortened sleeves, and a broad-brimmed, brownish-red, old felt hat. The foreground is a mingled green and brown; beyond are the golden sands, and afar the sweep of the sea. At the right a partly wooded point comes into view, connecting with the foreground. The blue sky is veiled by filmy cloud, touched in one spot by a faint pink.

Signed at the lower right, H. S. Martin.

PROPERTY OF MRS. WILLIAM MACBETH.

THE MEADOW BROOK

Height, 14½ inches; width, 24 inches

Across the background a range of more or less even, rounded-top trees and hills extends, receding and lessening in height in perspective from the right, until in the distance at the left the tops of trees growing in the nearer lowlands project above the hill-line. The brown bank of the hill's continuous side is covered with green timber, touched with relieving reddish-brown, and at the base a gray and a red building are seen, each with long, slanting roof. The broad, flat meadow of the foreground is a rich, lush green near the borders of the brook which gives its title to the canvas, and elsewhere the meadow is mottled with the varied notes of a luxuriant herbage. In the middle distance toward the left is a picturesque group of slender, crooked-trunked trees with high, sparse, dark green foliage, seen against the gray sky, which is marked here and there by patches of faint blue among the strata of grayish-white cloud. The water of the brook is a deep green, with light reflections of the sky.

Signed at the lower right, Martin, 1887.

Stanford White Collection, 1907.

William T. Evans Collection, 1913.

PROPERTY OF MRS. J. S. WATSON.





THE SUN WORSHIPPERS

Height, 30 inches; width, 61 inches

The foreground of this expansive painting is a slightly undulating stretch of the Normandy coast—windswept; and the landscape would be bleak but for the rich tones of warm brown, with here and there a touch of red, amongst the green of grass and weed. Beyond, one looks to a turquoise sea, and over the lower dips of the undulating land surface to the sea's nearer shallows, where a low surf breaks, in long, uneven lines of whitening foam. Out over the sea gray banks of fog are drifting in, the sky above them a screen of nebulous clouds of a lighter gray, warmed with rose hues. Along the edge of the coastal bluff, crossing the picture, is a line of trees—trees scattered at the left and center, and growing in close order on the right—short trees of slender, crooked trunks, with foliage, branches and trunks all alike blown toward the right and permanently bent by years of prevalent winds, the foliage rich in the quality of its green. Whether or not genial Homer purposed entitling this picture "Trees on a Bender," few regret the choice of the more poetic "Sun Worshippers" upon beholding these staunch, arboreal Normans extending umbrageous arms toward unseen Phoebus in the declivity of the heavens, his course a rose-way fixed beyond the gloam.

Painted after the artist's return to New York in 1886.

COLLECTION OF LOUIS MARSHALL, ESQ.

(50)

SOUTH SIDE OF LONG ISLAND

Height, 15½ inches; width, 24½ inches

One of the many pictures of the neighborhood of the salty sea of which the artist was as fond as of his nooks, lakes and glens of the woodlands. He found on ocean-girt Long Island a motive as congenial to him as the desolate dunes near Newport or the peaceful coasts of Normandy, and putting himself in communion with the spirit of the place rendered its lonely beauty with the charm of that unfailing quality that was so conspicuous in his later years. Sandy reaches by the seaside, scant herbage, a bush or stunted tree of dense foliage to offer a little shadow, and a scattering group of short, slender trees of varying trunk-forms and light leafage, in the middle distance beyond a gently sloping foreground—in these he found and transmitted an expression of “the South Side of Long Island.”

Signed at the lower right, H. D. Martin, 1894.

PROPERTY OF THE ESTATE OF THE LATE MR. ARTHUR H. HEARN.





CRIQUEBOEUF CHURCH

Height, 24½ inches; width, 37½ inches

It was close to this church that Homer also found the motives for his "Normandy Farm" and "An Old Manor, Normandy," which are reproduced elsewhere in this volume. The ancient, small and picturesque church, its gray walls and red roofs all but hidden by the luxuriant, clinging green ivy, stands to the right of the center of the picture, just beyond the pond of silvery surface which occupies much of the foreground and of the middle distance. All around the pond the grass and weeds and field flowers are green and brown, pink, red and white, on the low shores. Across the background is a wooded hill, with low, gray-white buildings with thatched roofs of a warm, reddish-brown banked up against it. It is late in the day and the sky, full of bluish-gray, creamy-white and rose-tinted clouds, casts forward on the gently rippling surface of the pond the varied shadows of church and tower and trees. A poetic landscape in a poetic moment, calm, restful, secluded and inviting—with Martin's substantial drawing in buildings and landscape portraiture. The air is clear, with the slowly-gathering moisture of evening in summer about the tree-enshrined water.

Signed at the lower right, H. D. Martin, 1893.

William T. Evans Collection, 1900.

COLLECTION OF SAMUEL UNTERMYER, ESQ.

(52)

NORMANDY FARM

Height, 18 inches; width, 25 inches

Sitting nestled among slender trees, and others of bushy foliage, a rambling farmhouse with low, gray-white walls and brown-thatch roof is placed but a few feet from a smooth pond which is full of color. In parts it takes green reflections from the luxuriant verdure of its banks, elsewhere is partly filled in with mosses and weeds that grow in its sluggish water, and again it mirrors a corner of the farmhouse, a detached tree at the border of the water, or becomes a silvery-gray and white where it reflects the bright sky. The sky is a clear, brilliant blue, though obscured by soft white clouds which here and there are touched with pink and yellow. To right of the house, green and yellow fields extend invitingly toward a far horizon. The pond is the same into which, on another side, the ancient Criqueboeuf church, as Mrs. Martin says, "dips its foot." The canvas is one of the last which Martin painted.

Signed at the lower right, H. D. Martin, 1895.

First owned by William T. Evans, Esq., who bought it shortly before the artist's death. Later the property of the late Lyman G. Bloomingdale.

PROPERTY OF MRS. L. G. BLOOMINGDALE.





ON THE MISSISSIPPI

Height, 15 inches; width, 20 inches

On the right a high, flat-topped hill enters the picture, in the middle distance, its brow presently declining rather abruptly to a low point of land which juts out into the river flowing around it. The Mississippi here is relatively narrow, as it appears emerging from a hazy distance back of the low point, which with the high hill hides its upper courses from view; and off the point it divides into two streams, the one sweeping in to the right about the point and vanishing from the picture, the other taking a course leftward across the canvas, its distant shore a low, indefinite land-mass reaching to a far horizon. Between these two branches the broad foreground is low and flat, running into a marshy point where the current divides, and the land is grassy and moist, pale green and yellow. The moving river is blue and white—with a tinge of yellow—as it reflects the deep blue sky and many clouds there—grayish-white, yellow, orange, lavender and smoky-gray. There is a sense of vastness and solitude, and of soft surfaces in a mighty land.

This canvas, picturing the river below St. Paul, was painted toward the close of the artist's life.

Signed at the lower right, H. D. Martin.

COLLECTION OF BURTON MANSFIELD, ESQ.

NEWPORT NECK

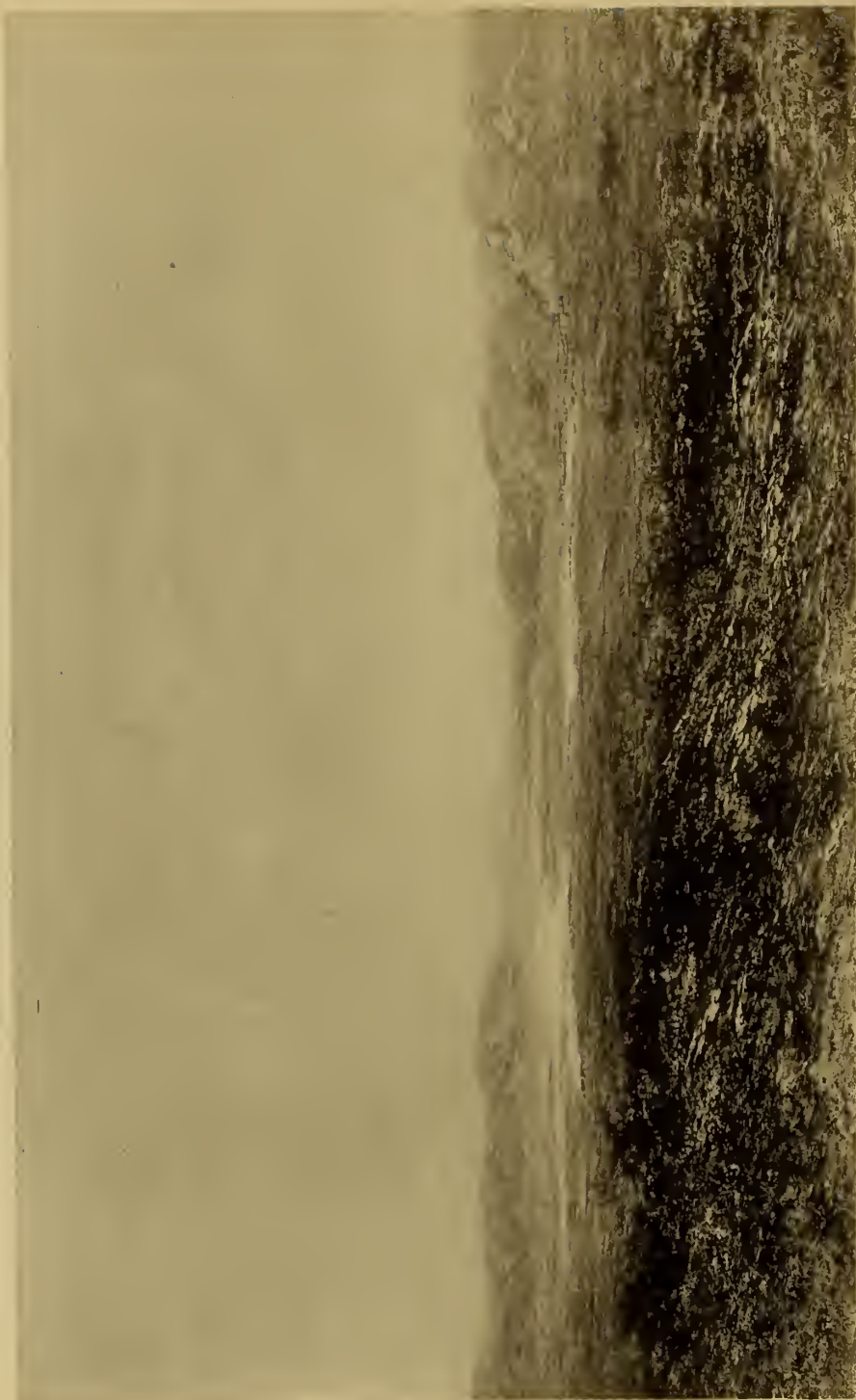
Height, 30 inches; width, 45 inches

A broad and brilliant sweep of landscape and sea, and a wonderfully lighted sky. From the left a long and moderately high neck of barren coast projects in an undulating decline, its lower and farthest-reaching stretches jutting into the blue sea of the distance, and into the white and silvery shallows of the middle distance which were left in the hollowed sands by a receding tide. On the right a lower neck of similar land, bleak under the sweep of the winds and revealing a few stunted trees or low bushes, comes into the picture to help form the pocket where the shallow waters lie imprisoned—the shore between the necks, in the foreground, being of lower land, for the most part barren but sustaining sparse herbage and some short bushes. The herbage is a brownish-green, and the land about wears similar colors, here verging more upon the green, there pronouncedly of a velvety brown, and yonder again of a plastic gray. The water of the silvery-white shallows is tinged with faintest pink and a pale yellow, as it reflects some of the myriad notes in the strange, effulgent sky. Low over the indigo sea is a cloud band of slate hue, above which cirro-stratus clouds take tints of pearl-gray, salmon, lavender-rose, moss-green, and a vague variety of intermediate tones. In spots are to be seen intimations of the bright blue beyond.

Signed at the lower right, H. D. Martin, 1893.

PROPERTY OF THE LOTOS CLUB, NEW YORK.





A NEWPORT LANDSCAPE

Height, 18 inches; width, 30 inches

Homer Martin's last work. One is living by the seaside—or has paused there awhile—and breathes the atmosphere of the salt marshes. Here the whole spread of the landscape is verdure-clad, a low, flat foreground of salt meadows of grass more lush than often is seen on these wild seashore reaches, enriched in the nearer foreground with deeper tones of green and tinges of brown amongst the taller herbage. In the middle distance, the gray and rusty-gray sand is exposed—with a noticeable “quality” in the paint—and further to the right, shallow pools give back light reflections of the sky. From left and right in the middle distance rolling dunes project, grass-covered to the right, the brown sand revealed on the flanks of some at the left. A low, sandy, sedge-grown strip of beach extends between the two banks of dunes, over it being seen the deep, dull-blue sea, under a sky completely filled with gray, pearl-gray, smoky-gray and creamy-white clouds, touched with rosy-pink. The clouds are moving, in an evanescent effect, as though all would change presently. A happy, relaxing moment fixed, amid charming color, in the free atmosphere of the unpeopled coast.

Signed at the lower right, H. D. Martin, 1896.

COLLECTION OF FRANK L. BABBOTT, ESQ.

A DISTANT VIEW OF CAEN

Height, 12 inches; width, 22 inches

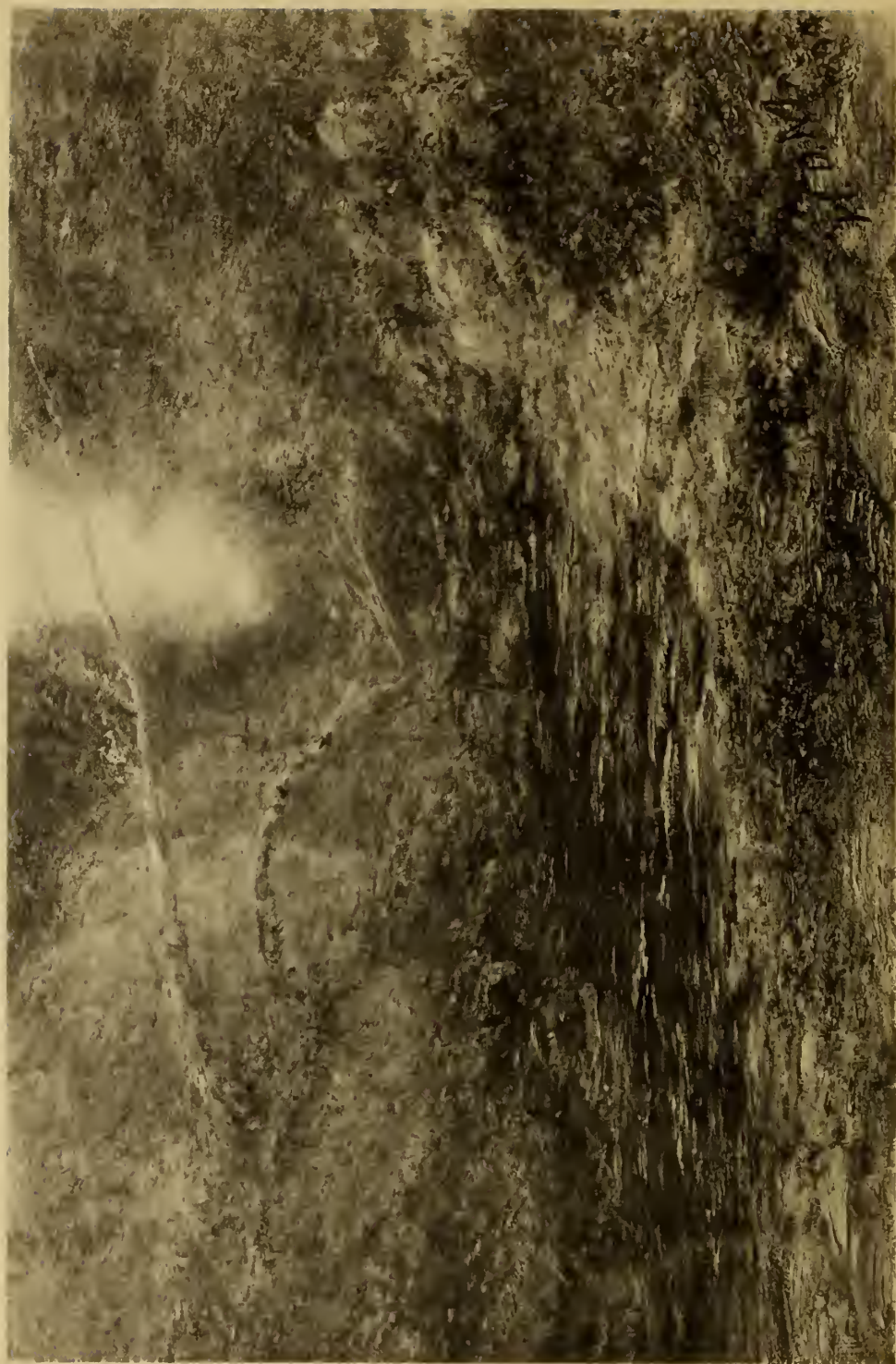
The attraction of this small and handsome canvas lies largely in the quality of the moist foreground, the atmospheric after storm effects, and the expansiveness of the view comprehended and suggested within the modest material limits to which the painter has confined himself. Under a lowering dusky-gray storm-cloud white clouds are massed above a far horizon. A broad foreground of green pasture or wild land, traversed diagonally by a wandering, irregular path, shares with the atmosphere the feeling of wetness after a passing shower. Across it in the middle distance a line of dark woods on high land, casting their shadow forward, are seen before and above a low-lying light landscape, illumined from the lighter clouds of the sky, and in the distance beyond rise the towers, domes, and the mass of lower buildings of the city, in silhouette on high land across the valley.

Martin's last exhibit at the National Academy of Design, in 1894, when the painting was shown as a loan by Mr. Du Fais.

Signed at the lower left, H. D. Martin.

PROPERTY OF JOHN DU FAIS, ESQ.





THE BROOK

Height, 13 inches; width, 20 inches

Out of the fastnesses of a forest a clear brook comes into view near the center of the canvas, in the middle distance, and passes from sight in the foreground at the left. The thick foliage of the forest closes out all of the sky save a narrow, irregular, inverted-cone-shaped space, over the spot where the brook emerges, and here it discloses an even tone of light gray cloud. The brook, at times rippling over flat stones, reflects the green of the surrounding leafage, or is dark in the shadows of the bank, and again is streaked with white where the light catches its motion. High above it on the left the bank rises steep, out of the picture, as though the brook had here cut for itself a gorge, the rugged declivity marked by verdure wherever vegetation has been able to gain hold. From a point on the slope an old tree of double trunk has been partly dislodged but still clings tenaciously to its rooting, its crooked trunks and branches projecting across the chasm and shooting up struggling foliage toward the light. Woods and bush are dense on the right, in many tones of green, in the middleground and distance, and on this side the land slopes to a low, flat and stony foreground clearing, where yellowish-green and rich, full-green herbage flourishes amid smooth gray stones and covers the earth about them.

Signed at the lower right, H. D. Martin, 1894.

PROPERTY OF MRS. BURTON MANSFIELD.

(58)

NORMANDY TREES

Height, 28 inches; width, 36 inches

A glimpse of the blue and white of a summer sky, between two groups of great trees, one in the immediate foreground, at the left, and the other, at the right, beginning in the middle distance and extending halfway down to the horizon. In the right foreground a bit of water mirroring the shadows and the light. The foliage is full of warm touches of yellow, brown and green, harmonizing delightfully with the coloring of the sky.

Signed at the right, H. D. Martin.

William T. Evans Collection, 1900.



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STACKS

Martin, Homer Dodge/Fifty-eight painting



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